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a striking contrast to the rather academic creations of similar figures by Roman artists.

Within the last ten years, we have been fortunate in being able to form a notable collection of Roman pottery covered with metallic glaze. This rare fabric has only recently received careful attention, and is of special interest as marking the first introduction of the colored lead glazes which are still in general use today. By accessions through Mr. Morgan's gift of the famous Gréau Collection of glass and by the Fletcher bequest, several important pieces of this ware came into our possession; and from time to time we have been able to purchase good, representative examples. So that by now our collection (in the Ninth Room, Case C) is one of the best in existence. Michael Dreicer's loan of an exceptionally fine cup in this technique enhances still further the interest of our collection. It is of the popular bowl shape with two handles and is covered with a bright green glaze; its decoration is not of the usual naturalistic design, but shows groups of fighting horsemen, executed with great spirit and a fine sense for composition.

Lastly we can record a loan to our collection of Roman glass. This collection is now so large and representative that few additions are necessary; but there are several rare techniques which are not yet adequately shown. One of these is that showing serpentine bands of applied threads of glass in different colors, which was prevalent in Gaul and in the Rhine country chiefly during the second century A.D. The workmanship of such vases is generally unusually good, and the shapes are graceful, several being borrowed from Greek forms. To the two examples in our collection, we have now added a third, lent by Miss Miles Carpenter—a small bulbous jar with white and blue bands delicately applied in complicated, serpentine patterns (Ninth Room, Case K). The fine forms, the pleasing colors, and the technical mastery of the decoration make these pieces worthy of close study.

G. M. A. R.

MEDIAEVAL AND RENAISSANCE DECORATIVE ARTS AND SCULPTURE

THE limited space available for the display of mediaeval and Renaissance decorative arts restricted the choice of this kind of material in the Fiftieth Anniversary Exhibition to a number of objects which may seem small in comparison with the multitude of eighteenth-century works of art described in the preceding article.¹ Nevertheless, the loans with which we are now concerned are all exceptionally interesting and supplement in a most valuable way our permanent collection.

The majority of these loans are exhibited in Galleries J 11-13. A number of fine tapestries are shown in the galleries of Wing H. In the Pierpont Morgan Wing are several remarkable examples of mediaeval enamel—a twelfth-century ciborium of Lorraine workmanship, a thirteenth-century French ciborium, and a fourteenth-century Sienese chalice ornamented with translucent enamel, a signed work by Andrea Petrucci. Standing at the south end of the great hall of this wing is the celebrated bronze Angel from the Château du Lude. This angel, designed to serve as a weather vane, is notable not only for its artistic qualities but also for the name and date upon one of the wings, which make it an exception among the generally anonymous works of Gothic art. The inscription may be translated: "The 28th day of March, 1485, Jehan Barbet, called of Lyons, made this angel."

The earliest of the tapestries, which form an important group among the new loans, is the large fragment lent by Frederic B. Pratt. Of French origin and dating about the first quarter of the fifteenth century, this tapestry, portraying a queen seated in a flowered meadow against a background of glowing scarlet, exemplifies in its perfection the decorative quality which distinguishes these early Gothic weaves. The same beautiful shade of red forms the background of the unusual heraldic millefleurs tapestry lent by Mortimer L. Schiff. In the center of this handsome

¹ BULLETIN, June, 1920, pp. 132-136.

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French tapestry of the late fifteenth century or the commencement of the sixteenth, is represented a wild man, armed with a club, guarding the entrance to an enclosure within which hangs a shield of

tapestry, formerly in the Hainauer Collection, may be assigned to the late years of the fifteenth century. The smaller scale of the figures, the pictorial character of the design, and the fineness of the weaving



GOTHIC TAPESTRY
FRENCH, EARLY XV CENTURY

arms. Other arms and repeated ciphers and mottoes occur in the border design. Another French tapestry is the delightful, late fifteenth-century fragment, with numerous figures, lent by George and Florence Blumenthal. A well-known tapestry with scenes from the Crucifixion is lent by Michael Dreicer. This unusual Flemish

are typical of the magnificent tapestries, enriched with gold and silver, which were produced in the Low Countries in the period of transition from Gothic to Renaissance. About 1500 in date are two beautiful gold-woven tapestries: one representing the Resurrection, lent by Jules S. Bache; and the other, the Virgin and Child with

Saint Anne and Saint Joseph, lent by Arthur Lehman. In less good condition, but charming in design and color, is the small tapestry of the Virgin and Child with attendant figures, lent by Harry Payne Whitney. In this tapestry the influence of the Italian Renaissance is more manifest than in the preceding, and it may consequently be assigned to a somewhat later date, perhaps about 1510-1520.

Purely Renaissance in design is a set of four tapestries with arabesque motives on a red ground, three of which are lent by Mr. and Mrs. Robert W. deForest and one by Edward S. Harkness. These tapestries, formerly in the collection of Stanford L. White, are Italian of the sixteenth century, and bear the arms of the Crispani family of Naples. French tapestry weaving in the sixteenth century is splendidly represented by two rare tapestries of exceptional interest, illustrating stories of Britomartis and of Niobe and Latona. They are lent by Harry Payne Whitney. These tapestries, which bear in their borders the cipher and emblems of Diane de Poitiers, were designed in honor of the favorite of Henri II, and woven at the Fontainebleau atelier about 1555 under the direction of Philibert Delorme. They formed part of a set originally decorating the celebrated Château d'Anet (Eure-et-Loir), where four of the set now hang. A fifth is in the museum at Rouen. The coat of arms in the border of this tapestry, and of the two lent by Mr. Whitney, is that of the Genoese family Grillo impaling Spinola, and together with the interlaced G's (altered from the double D cipher of Diane) in the vertical borders, is a later addition. Mr. Whitney has also lent four characteristic Brussels tapestries of the sixteenth century, illustrating the Exploits of Titus during his war against the Jews. These tapestries formed part of the decoration of Westminster Abbey and Buckingham Palace at the coronation of King Edward VII. Two of them are now exhibited with the other tapestries, already described, in Galleries J 11-13. The other two are shown in Galleries H 14 and 19. Also in this part of the Museum, in Galleries H 13 and 15, are the four great tapestries of

the Scipio set, Flemish weaves of the seventeenth century, lent by Mrs. William Salomon. In the article in the June BULLETIN we instanced the repetition in the eighteenth century of much earlier cartoons; here again we have another such repetition. The Scipio tapestries (two of which bear the signatures respectively of H. Reydam and G. Van der Streecken) were woven at Brussels in the second half of the seventeenth century, but the first cartoons of the set were due to the sixteenth-century Italian masters, Giulio Romano and Francesco Penni. By the former are the Triumphal Procession and the Arrival at the Capitol; by the latter, the Banquet and the Continenence of Scipio.

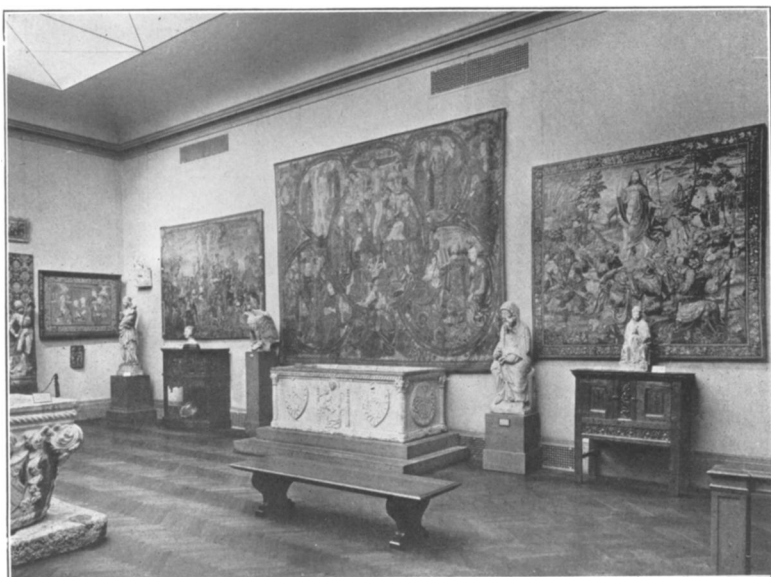
The fifteenth-century iron faldstool, lent by Mr. and Mrs. Otto H. Kahn, is a welcome addition to the installation of Gothic material in Gallery J 13. In the adjoining gallery to the south is a richly carved Burgundian chest of the sixteenth century, flanked by two magnificent Venetian bronze andirons of the same period by Alessandro Vittoria. These three objects are lent by George and Florence Blumenthal. Opposite this group is a fine example of the ornate Italian cassone of the sixteenth century, lent by Harry Payne Whitney.

With two Romanesque stone carvings we may commence our notes on the sculpture in the exhibition. From the collection of Frederic B. Pratt comes a monumental head of a King. In its severe beauty this sculpture is an appropriate pendant to the head of Christ, a work of the same period, which, through the kindness of Miss Cora Timken, the Museum has for some time been privileged to exhibit as a loan. A seated figure of a man, probably a Prophet, showing the rhythmic elaboration of the drapery characteristic of the period, is a loan from Michael Dreicer. These examples of French Romanesque sculpture are of unusual importance to students, since the art of this time is scantily represented in our public collections.

A distinguished example of French Gothic portraiture is the fourteenth-century marble bust of a Queen, presum-

ably Jeanne d'Evreux, lent by George and Florence Blumenthal. The group in stone of the Virgin and Annunciation Angel, lent by Michael Dreicer, is a southern French work of the early fifteenth century, conspicuous for its qualities of graceful form and charming sentiment. Rarely in any museum has the visitor the opportunity of seeing a wood-carving of such exceptional beauty as the fifteenth-century statue of Saint George, a masterpiece of

fifteenth century, we may instance as a loan from Harry Payne Bingham, the unfinished stone portrait bust of a young woman, attributed to the Florentine master Desiderio da Settignano; and two important marble busts lent by Thomas F. Ryan, the exquisite Beatrice of Aragon by the Dalmatian sculptor Francesco Laurana, who worked in the south of Italy and in France, and the vigorous male portrait attributed to the enigmatic Pietro da Milano. To an



MEDIAEVAL DECORATIVE ARTS AND SCULPTURE
WING J, ROOM 13

French Gothic sculpture lent by Mr. and Mrs. Otto H. Kahn. Of the same period is a small sculpture in stone, lent by Michael Dreicer, representing a seated figure of a queen with a child standing between her knees. Is this the Queen of Heaven with her Divine Son, or is it, as has been supposed from the portrait-like quality of the figures and the fleurs-de-lis on the base, Marie d'Anjou and her son, Louis XI? Mr. Dreicer is also the fortunate possessor of the dignified portrait bust of a man, exhibited in Gallery J 12. This sixteenth-century marble is attributed to the French school, although a German or Flemish origin is not out of the question.

Coming now to Italian portraiture of the

earlier period in the development of Italian sculpture belongs the small marble group of the Virgin and Child, lent by Henry Goldman. This sculpture of the early years of the fifteenth century is attributed to the great master of the Sienese school, Jacopo della Quercia, who continued in some respects, particularly in the decorative treatment of drapery—well exemplified in the Goldman sculpture—the earlier tradition of the Trecento, but who belongs to the new age of the Renaissance through his greater technical proficiency, his more profound humanity, and the breadth and forceful character of a style which has won for him the appellation of “the Precursor of Michelangelo.” J. B.